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tre, and edged with a gold thread. Supposing the ground to be red velvet, these enrichments might be either of gold-colored silk or of a light red toning to pink.

The central device should be outlined with fine gold cord or thread, and the fleur-de-lis picked out with small detached French knots of pink silk, symmetrically arranged and shading to darker tones toward the base. The circle should be in fine brick stitch of pure silk of gold color sewn with red silk, and the leaflet-like ornaments behind it in fine feather stitch of a dull blue toning to light at the tips. The centre of the cross may be marked out with double rows of gold thread sewn down with red silk. The stamen-like ornaments springing from the fleur-de-lis should be of fine gold couchings, with the leaflets worked in gold colored silk or close satin stitch. The dots surrounding the centre should also be in thick and raised satin stitch of silk.

THE BAND OF POPPIES.

THIS semi-conventional design is suitable for many useful purposes in embroidery. Flat tinting with outline embroidery on cream colored Bolton sheeting would be effective, and it is quickly done. The curtain itself may be of any suitable material, and either of a related or contrasting color to that used in the design. A mouse-colored flax velours would contrast well with the flowers tinted in two shades of salmon pink. For the tinting use any make of tapestry dyes. To obtain the desired shade, dilute vermilion with water to a pale pink, and to this add a touch of light yellow. For the foliage mix emerald green, yellow and cochineal; this makes a good gray green. Mix two shades of the color, and make the darker shade a little warmer by adding some burnt Sienna to it. The small pointed leaves in the centre may be tinted with a light yellow green, obtained by adding a little emerald green to light yellow. The flowers and foliage may be outlined with tints corresponding to those given and two or three shades darker in tone. The stamens round the seed-pods must be represented by raised knots in rich, dark brown. The little hairy growth on the stems and buds should be put in with the finest etching silk. For outlining, rope silk is handsomest, but thick flax thread looks well and costs much less. Japanese gold thread is also excellent for outlining.

For china painting, this design is well suited to decorate an umbrella-stand or a tall, straight pot-pourri jar. Wipe the jar over with turpentine and mark off accurately the lines separating the three sections of the design. Let the bottom of the design start from the lower edge of the jar, and repeat the lowest section as a border around the top of the jar, using a plain tint for the space between. The poppies may be painted in their natural colors on a steel gray ground. Before tracing on the design the ground tint must be laid. Put out sufficient steel gray to tint the space required. Add about one third flux and a very little spirits of turpentine, with enough tinting oil to make the color flow freely from the brush; then, with a large, flat brush, at least one inch broad, apply the color as evenly as possible over every part of the jar, except the spaces left for the three narrow bands. The ground of these being nearly covered with small grassy leaves can be left white. As soon as the tint is laid blend it with a pouncer made by tying up some cotton wool in a piece of soft cambric. When the tint is perfectly dry transfer the design on to it by means of colored transfer paper and a bone tracer. The ground color must now be removed from within the lines of the design either by scraping the color off or using a paste prepared for the purpose. The leaves, stems and seed-pods must be first thinly painted with grass green and afterward shaded with brown green. For the petals of the flowers take Capucine red, add a little tinting oil, and, after laying it on, blend the color with a flat-end stippling brush. Put this color on rather darker than you wish it to be when fired. Use purple No. 2 mixed with a little ivory black for the stamens around the seed-pods and the dark patches near the flower stems. The small grassy leaves on the outer bands need a flat tint of grass green only. Now outline the entire design with deep red brown, and mark in the straight lines with the same color. One firing should be sufficient.

ROSE JAR DECORATION.

THE charming and comparatively simple decoration for a rose jar—in the style of the much-prized old Canton ginger jars—given in the Supplement this month, is intended for painting in matt colors after the Royal Worcester style. Begin by covering the object with a flat tint of vellum, which gives a beautiful cream shade. It will save much trouble to have this ground fired before proceeding further, for it can then be painted over without risk of soiling while the design is being put on. If it is preferred not to go to the trouble and expense of an extra firing, then, after tracing on the design, the tint must be scraped away from within the lines of the design in every part. Use pink, with a few grains of egg yellow added, for the flowers; make the stems light brown—yellow brown will give the desired shade. For the dark band take deep bronze green; this fires a beautiful olive color. The painting when finished must be fired before outlining with gold. The outlines may be raised or flat, according to taste. If raised, the paste for raising must be put on before firing, when the painting is thoroughly dry. The centres of the flowers should be put in with dark brown and afterward dotted with gold. All the dotted parts on the ground are meant to be splashed with gold and left unburnished.

FISH-PLATE DOILIES.

THE novel designs for fish-plate doilies given this month may be treated effectively in the following manner: For the sea-urchin use whitish pink silk for the tendrils and a darker shade of pink for the body. The water lines may be in greenish white silk, and the lines indicating the shore in a darker shade of the same color. The star-fish may be done in deep yellow silk, the little creatures to the right in a light-shell pink, and the lines indicating the water in a greenish white silk. The anemones in both plates may be done in light shrimp pink silk, and the water lines in greenish white silk. The half dozen designs will be completed next month.

ON SOME PAINTINGS SENT FOR CRITICISM.

E. T.—There is much that is meritorious in the two studies you send for criticism. The drawing in each is careful and intelligent. There is also good feeling for color and texture. To begin with the fruit piece: The main fault is the entire absence of breadth in light and shade. Indeed, it is surprising that the apples look as round as they do considering that the light on them is so equally diffused. Always place still-life studies so that the light shall fall on them from one side. Then you will obtain broad and decided shadows with beautiful reflected lights. You will see, too, that the object on the light side is almost deprived of brilliancy of local coloring, which appears most distinctly in the half tones. In the next place the edges are too hard, particularly in the two small apples. The leaves are scarcely crisp enough, and are dingy in tone, especially those in the foreground which, on account of their prominent position, should be very brilliant. There is something radically wrong in the treatment of the material on which the fruit rests. You should always make your

meaning clear in every detail. Presumably, you intended to represent a white table-cloth, since there is evidence of a fold on the right-hand side; but the object represented bears no resemblance otherwise to the article in question. The ability displayed, as regards texture in painting the fruit, shows that with a little more care you could have better expressed your intention here. Were it not for the fold we might suppose you were representing rough stone. Had you shown the edge of the table and allowed one of the leaves to break the line it would have greatly improved the composition. The apples are not happily grouped. There is a great art in placing your subject so that it shall not look stiff. The fact of having given all the apples equal value of course tends to increase the set look of the picture.

The almond blossom in the second picture is excellent in color, and the background is well chosen and artistic in effect. With regard to the grouping of the flowers, the light and shade in each individual cluster leaves little to be desired, but each group in the upper part too closely resembles the other in brilliancy. Had one of the branches been turned away so that the blossoms on it would have been subdued in tone, similarly to those in the lower part of the composition, it would have greatly improved the effect. The fragility of the petals is scarcely sufficiently expressed, particularly in the lightest parts, which look too solid. A little more crispness would have done much toward giving the necessary transparency. The shadow color is excellent in tone, being both clean and clear. Altogether, we consider the flower study the more successful of the two, and certainly commendable.

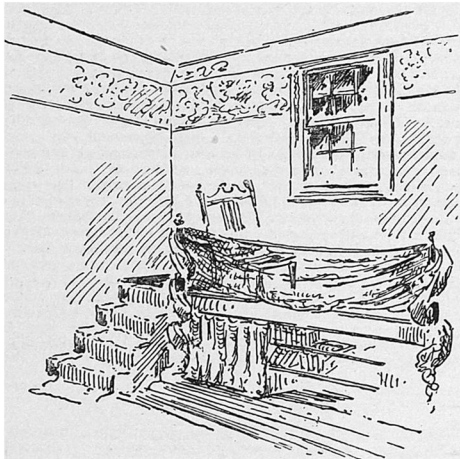
Correspondence.

NOTICE TO TRANSIENT READERS.

Readers of The Art Amateur who buy the magazine from month to month of newsdealers, instead of forwarding their subscriptions by the year, are particularly requested to send AT ONCE their names and addresses to the publisher, so that he may mail to them, for their information and advantage, such circulars as are sent to regular subscribers.

INTERIOR DECORATION.

SIR: My sitting-room is done in sand-finished plaster painted with Devco fresco colors (water). The walls are of a dull olive, with a stencilled frieze 8 inches deep of a darker shade, and the ceiling is of a dull gold. The woodwork matches



DEVICE FOR MAKING A HIGH WINDOW AVAILABLE.

(PUBLISHED FOR MRS. J. C. B., SUPERIOR, WIS. SEE "CORRESPONDENCE," LAST MONTH.)

the frieze and has gold lines on it. The room was very satisfactory until the walls became defaced with usage for a distance of 2½ feet above the 10-inch deep baseboard. Would an oil-painted stencilled dado look well here; and, if so, what color should it be? Or, what would you suggest? The room is 11x18 feet and is 8 feet high, and very sunny. I have had much practice with common house paints and also with tube paints. I do not like wall paper.

Mrs. L. C., Farragut, Ia.

With so much stencilled work already in the room and the gold lines on the woodwork, it would be better to make a dado as plain as possible for the sake of the relief. The most economical thing would be plain oil color, not flatted; otherwise it would show scratches almost as plainly as water-color. The dado should be a light, clear reddish brown, and should have a 3-inch flat moulded chair-rail at the height of the chair-backs. If the greater expense of stencilling is not regarded, it would be better to use a width of Lincrusta-Walton in simple design that will admit of its being used horizontally. This would come up to the height required and would last longer.

SIR: Kindly give suggestions as to paint and paper for a parlor 27x15½ feet in size and 8 feet high, with windows to the north and east. The carpet is in an artistic design of the colors enclosed (pale green, pale yellow, tawny yellow and maroon). I would also like some suggestions as to window draperies.

M. A. C., Utica, N. Y.

As no particulars are given in regard to the furniture of the room, suggestions for its decoration can only be given in a very general way, and with reference only to the information above supplied. Paint the woodwork a medium tone of old gold in oil color, flattening the color for the last coat slightly. Paint the doors the color of old mahogany. This combination will harmonize with any style or color of furniture, antique or modern. Paper the walls from the baseboard up to within five inches of the ceiling—if there is no cornice—with a figured paper in a subdued yellow, the figure being but a shade or two darker than the ground and in the same tone. Finish at the top of the paper with a simple gilt picture-moulding. Paper with plain terra-cotta cartridge paper of light tint from the picture-moulding the five inches on the side walls, and cut on the ceiling a space of twenty inches all round, and finish with a half-round gilt moulding of three-quarters of an inch in diameter, the picture-moulding being an inch and three-quarters in diameter. Paint the panel thus formed on the ceiling in distemper color of ivory white warmed a little in tone. This scheme of treatment will aid materially in giving an effect of height to the room, which is very low for its length and width, while the colors will give warmth and cheerfulness with the north and east lighting. For the windows, let the draperies fall from their heads to the floor

to give a dignity to their low lines. Colored Madras, repeating the colors of the ravellings you enclose, in small designs, keeping the main color in old gold, will be the most harmonious.

SIR: Will you kindly give me some hints as to painting and papering my sitting-room and parlor? The rooms are 8½ feet each in height and 15 feet square, with folding-doors between. The parlor has two windows facing the west, the sitting-room one facing west and one facing north. On the floor is a light Brussels carpet with a gray ground with bright flowers, in which soft shades of blue and pink are blended, scattered over it.

QUERY, West Alexandria, O.

The imparting of "a sense of space," is the fashion, and walls are treated as backgrounds pure and simple in contradistinction to the mode of a few years ago, when it was "the thing" to have as little wall surface uncovered as possible. The fact that you have only northern and western exposures to your rooms will confine you to a warm scheme of coloring, unless you intend to use a great many Eastern rugs and rich, deep-colored hangings. The prevailing tone should be selected from your carpet, or at least the note of color should be in harmony with that which you now have and intend to use again in your parlor. A room 8½ feet high should not be lowered in effect either by a frieze line or a dado. Paper your walls up to the cornice, or if there be no cornice, to the ceiling line, with some small figured all-over patterned paper of a soft warm café-au-lait color. A gold design will lend attractiveness to the wall, although the simple two-toned papers are often more charming than those of more pretension. A half-round gilt moulding or a picture-moulding should be set in the angle formed by the wall and ceiling. Tint the ceiling, in distemper, a soft quiet yellow or old gold color. A half-round gilt moulding, ½ inch wide, set 18 inches from the wall, will form a ceiling panel and give an element of design that a flat, undecorated ceiling will never possess.

The two rooms may be treated in the same way if the opening between them is wide enough to give them the appearance of one apartment, or the rear room—the sitting-room—can be the medium for a warmer and cosier scheme of coloring. For example: Paper the walls, without dado or frieze, a light red or soft warm brown, and tint the ceiling with a rich, although not too deep, cream color. A pleasant variation can be obtained by using copper or bronze-colored mouldings in place of gilt. In case you desire to have the walls "furnished" the rooms, it will be necessary to select a wall-paper with a decided pattern—a paper that in itself will be sufficiently covered by a strong design to be attractive without the aid of pictures or other wall-surface ornaments. A simple wall, however, as a background for pictures and other objects used for decorative purposes, will be found by far the most agreeable in the end.

R. E. L. asks us for a scheme of decoration for and suggestions as to the furnishing of her new house, consisting of drawing-room, dining-room, parlor, library, bedrooms, halls and bathroom. While we are always glad to answer questions on any and every subject coming within the scope of the magazine as fully as our space will permit, we must at the same time remind correspondents like R. E. L. that this space is necessarily limited, and that, in justice to others having equal claims with herself upon our attention, we can give to questions of general interest only so large a share of it as compliance with her request would demand.

SIR: (1) I am building a new house and desire your advice as to the furnishing of the reception-room, which is to have cream and gold woodwork. I want it to be very handsome. What color would you advise for the walls? The size of the room will be 30x18 feet. Would you consider it advisable to have the dining-room (28x18 feet) in cream and gold also? (2) And could you give a suggestion for the woodwork and other details for a large reception-hall? The dining-room and reception-room will both open into this hall, which will be 40 feet long and between 18 and 20 feet wide.

L. R. S., Kansas City, Mo.

(1) The color selected for the walls of a cream and gold reception-room depends largely upon the amount and direction of the light that it is to receive. If your room has a full southern exposure, a light blue, a warm gray or a mauve can be employed agreeably and successfully. But if it looks to the north a warmer scheme of coloring is to be sought. A north room, with the cream and gold woodwork, will be successful if the walls are hung with a soft salmon pink damask or an embossed paper of an ivory tint. A decided pattern on the paper must be obtained, as the walls will admit of pure surface decoration where the woodwork is of so simple an effect as the cream and gold necessities. A cream and gold frieze of delicately modelled relief plaster or stucco work below the cornice should receive the same treatment as the woodwork of the doors, windows and mantel-piece. The ceiling, too, should have low relief work, painted cream white, and touched here and there with gold. Use a small cream and gold picture moulding below the cornice and select delicate tiles of cream white or golden yellow for the fireplace, hearth and facing. It is best to confine your white and gold decoration to one room and obtain therein the greatest possible refinement of detail and coloring. Such a single room would be the handsomer for the contrast with the others.

(2) Paper your dining-room with some rich red or heavy embossed leather paper, and treat the woodwork, if it is not hard wood, to a strong color that will contrast and yet harmonize with the paper selected. A reception-hall such as you describe may be suitably and attractively finished in oak or cherry of the natural color, or stained to any picturesque shade desired. The wood workers nowadays are very clever in obtaining fine tones of rich brown and dull green in oak and dark mahogany tones in cherry. Trims for the openings, for the windows and doors, made six inches wide and flat, or slightly curved on the face, with only a back moulding, are particularly attractive if the wood is carefully selected to show a good strong marking in the grain.

T. W. C.—Wooden spindles may be had of any good turner or any large manufacturer of furniture, or of James N. Stout, 74 West Twenty-third Street, New York. Lead strips for leading glass may be had of James Baker & Son, 20 West Fourth St., New York, and copper, brass, and iron nails of A. C. Neuman & Co., 1180 Broadway, or any other good hardware merchant.

HOW TO BECOME AN ILLUSTRATOR.

SIR: I am desirous of becoming an illustrator. I have studied from good copies, and, best of all, from your valuable Art Amateur, which was of great assistance to me. I have studied in pencil, crayon, oil and pen and ink. I have studied from the cast and from life somewhat. Please tell me how I can originate figures. Does an illustrator like Mr. Reinhart, on Harper's Magazine, for instance, copy from life when he composes a picture? As there are so many positions of the human figure, I cannot understand how to draw them unless from life. Of course that is an expensive method. I could procure a situation with ease if I could do this class of work.

L. B. C., Baltimore, Md.

The artists on the magazine you mention originally were in the same position as yourself, and could not have attained their present proficiency without having drawn from life. It is not

necessary, however, that you should hire a model. Draw your father, mother, sister, or other relative or friend, whenever you have the opportunity. By constant practice you will soon become acquainted with a number of poses which will suggest as many more. In time you may become an illustrator "like Mr. Rheinhardt," and have your studio and a model to pose for you. But you have a great deal to do before you arrive at that stage. In the mean time, draw everything you see. Make rapid sketches of persons passing your window, of the man cutting the grass on your lawn, of the coachman watering his horses at the corner of your street. We assume, from what you say, that you have already pursued a course of drawing from the antique. If you have not done so, lose no time in attending a good art school with this special object in view.

INSTRUCTION IN PEN DRAWING.

SIR: (1) At what school or schools in Boston could one learn pen-and-ink work for illustrating purposes, and also take a thorough course in drawing? (2) Would a thorough first-class scholar in drawing and pen-and-ink work find a chance to earn a good living, or is employment hard to find?

"READER," Kennedy, Neb.

(1) At the New England Conservatory you can certainly take a thorough course in drawing. Whether pen drawing for illustrating is included we do not know, but would advise you to communicate with the Director, Mr. Tourgee, whose address is Franklin Square, Boston, Mass. (2) The field for good draughtsmen in pen and ink is constantly increasing. The best men engaged in this work are so busy that it is almost impossible to tempt them to take extra work.

PATENT METHODS OF ART STUDY.

SIR: I desire your advice in regard to a course of art study. There are some teachers here who claim that by a patent method they can teach anybody to draw good portraits, etc., after two weeks' instruction, without either talent or previous study being necessary. They say that their pupils can graduate as teachers at the end of that time. They claim that they have produced one hundred teachers throughout the country. There is also an artist in the city who has studied with great success in London, Paris and Antwerp. He says it will take me considerable time to learn properly. Which of these would you advise me to take instruction from?

A CONSTANT READER, San Diego, Cal.

Anybody who tells you that you can learn to make a good portrait after two weeks' instruction, without talent or previous study, tells you what your own common sense should tell you is absurd. It is true that with the pantograph you can mechanically reproduce the outline of any person or object. To make from this a picture is something quite different. Under any circumstances it is bad to rely on such an aid as this for serious work. The pantograph is a pleasant toy with which to amuse yourself or surprise your friends, and to aid in arriving at proper proportions in measurements it is often very useful. Beyond this nothing can be said. By all means go to the honest artist who tells you it will take a considerable time to learn properly. Rest assured that there is no royal road to a knowledge of art. Whoever tells you to the contrary tries to deceive you.

CHINA PAINTING QUERIES.

SIR: (1) What colors should be used in painting May flowers (trailing arbutus) on china? I have used carnation No. 1 and rose pompadour—one half of each—with apple green for shadows. They invariably fire out to red, especially those in shadow. They look almost a salmon color. (2) What colors are most useful in Royal Worcester decoration? (3) How is gold put on in marks or streaks? Is it dusted on, or is the liquid used? How are gold and colors dusted on? (4) Is the effect richer when the color is dusted on for grounding?

A CONSTANT SUBSCRIBER, Atlanta, Ga.

(1) Use a lighter tone of carnation alone for light effects, and lay deeper shadows in the full color; but do not mix carnation and rose pompadour together. (2) Matt colors for grounds in Royal Worcester, and raised paste tracing with burnished and bronze gold effects produce "decorations" similar to what is now known as Royal Worcester. There is, however, a new style being introduced in which the decoration will be much deeper in tone and different in character. (3) "Marks or streaks" of gold is somewhat indefinite. We presume that you mean the irregular matted effects shown on Leeds jars. This is done in bright gold with a broad badger brush cut out in irregular points. Gold is dusted on only by professional decorators, who print the design in heavy printing oil and use the dry oxide. We would not recommend this method to you, as it is very expensive. Colors are dusted on ground-laying oil, which is first pencilled on the parts to be covered, and when "tacky" enough to adhere to the finger, is levelled by pouncing with a ball of chamois made by tying the chamois around a ball of cotton. Dry color is then dusted on by taking up the color in cotton and gradually drawing it over the surface desired to be colored. (4) The richness of grounding colors when dusted depends upon the amount of color taken up by the oil, which may be regulated by making it thicker or thinner as desired.

SIR: (1) Please give treatment in mineral colors for the "Pomegranate and Harebell" designs in The Art Amateur, September, 1887. (2) What Lacroix colors should I use in place of the Dresden colors named in The Art Amateur last October, in describing painting in "Boucher Style"? (3) Where can Lacroix colors be bought at the prices quoted on page 89 of The Art Amateur for March, 1890?

MRS. E. K., New Castle, Ind.

(1) For the pomegranate blossoms—which should be of a rosy purple—take purple No. 2 and paint thinly all over them. For the shadow color add to the purple a touch of ultramarine blue. Paint the calyx with grass green shaded with sepia, the stamens silver yellow shaded with yellow brown. For the foliage take grass green. Shade with brown green, adding a few touches of shading green in the darkest parts. For the delicate grass at the back put on a flat tint of apple green and outline it with sepia. For the harebells use azure blue; this looks somewhat gray before it is fired. Shade with the same color, to which add a little sepia and black. The treatment already given will serve for the grass and foliage. (2) Full directions are given for painting flesh with Lacroix colors on page 38 of the January number of the current year, under the heading, "Ideal Head for a Plaque." (3) The prices given for Lacroix colors are taken from the price-lists of the leading firms for artists' materials, whose cards will be found in our advertising columns.

A VIRGINIAN asks: "What causes bright gold that has been fired to look dull and red off?" Bright gold is made in a very delicately suspended solution of the metal, and when the bottle is first opened, requires very little essence. As evaporation of the essence combined with the gold ensues when the liquid is exposed to the air, more of the essence is needed to make it work freely. You have used too much of the essence, making your

gold too thin, and in firing it has developed the basis of purple, which is made from gold. Cover your lines better and use as little of the essence as possible.

MRS. A. B. F. asks how to use Aufsetzweis or White Enamel. She finds that "it runs on the china and fires away in the kiln." Let her try Hancock's Hard White Enamel instead. Mix it in the same way as powder paints, being careful, however, not to use too much fat oil. Thin out with turpentine and allow the mixture to stand until it becomes sticky or thick; and apply with a sharp pointed stick or with the brush charged from under.

OIL PAINTING.

SIR: (1) Will you kindly give directions for a dark-shaded background for flowers, telling what colors to begin with and which darks to add to procure a very dark color? Also please give directions for a rich red background. (2) What colors are used with sepia? I got a tube, as I see it so highly recommended, but I am unable to procure the effects with it I had hoped for. Can it be used with most ordinary colors, like other paints?

A SUBSCRIBER, Sioux City.

(1) You do not say what tone of color you require for your shaded background. A warm, greenish gray, you would, perhaps, find the most useful. This can be obtained with a mixture of white, cobalt blue and yellow ochre, modified with a little black if too green. This will serve for the lighter portion. As you work down, substitute raw umber for the yellow ochre. For a very dark ground leave out the first-named mixture, and for a dark tint use indigo and burnt Sienna. For a rich mahogany red ground nothing better can be found than burnt Sienna, modified, if too bright, with black. A rich, dull red can be obtained with Indian red and black. (2) Sepia is not, as a rule, specially recommended for oil painting. It can be treated much in the same way as raw umber or burnt umber, and may be mixed with other colors, or used for glazing, at discretion.

SKETCHING CLASSES.—In answer to several correspondents on this subject, we would say that Mr. Leonard Ochtmann, a very talented landscape painter, is forming a class for the summer, which will make excursions twice a week into Westchester County, within easy distance of New York. We believe he charges \$2 a lesson and less by the term. His studio is 139 West Fifty-fifth Street.

PICTURE VARNISHING.

SIR: (1) Kindly inform me for what purposes mastic and copal varnishes are used in oil painting. (2) How long is it necessary to wait after paintings are dry before applying varnish? (3) What make of retouching varnish do you consider the best?

A READER.

(1) Mastic, copal and other gums are the bases of all varnishes. When dissolved in oil they make "oil" or "fat" varnishes, which are slow drying. When mixed with alcohol they make quick drying varnishes. They are used in oil painting, mixed with brown, by painters of the old school to lay in the shadows. Some painters employ varnish as a medium all through their work. The majority use it only to bring out the colors after the painting is dry, and for retouching and glazing. (2) For an easel picture at least a year should be allowed to elapse before varnish is applied; a shorter time will serve for thinly painted decorative work. (3) Soehnle's freres Retouching Varnish is mostly used by artists.

SIR: Can you tell me why the paint cracks on a picture that has not yet been varnished? No medium was used in painting it.

AMATEUR, Covington, Ky.

Too little pigment may have been used. The first painting should always be thickly put on and allowed to dry well before proceeding to paint over it. Again, the trouble may be due to using transparent colors, such as madder lake or Antwerp blue, without enough white and black to give them consistence.

TAPESTRY PAINTING.

SIR: I have a piece of moleskin velvet 18 inches by 27 inches. Would it make a suitable screen to stand before a grate opening? If so, what design would you recommend for tapestry colors? Would a brass frame be preferable to a wooden one?

"SUBSCRIBER," Granville, O.

Either of the Boucher designs for hand-screens given in The Art Amateur in the January and February numbers would do well. It must be enlarged to about three times the size given. Omit the outside edge and fill in with the border color. The effect would be charming, for a fire-screen, painted in delicate colors on moleskin. A brass or gilt frame would be best.

SUNDRY QUERIES ANSWERED.

B. F. M.—There is a premium of 25 cents on the coins you mention. But your question has nothing to do with art.

READER, Kennedy, Neb.—Perhaps Raphael Tuck & Sons may publish a study of the whippoorwill.

SUBSCRIBER.—(1) Yes, though mucilage would, perhaps, answer the purpose better. (2) Retouching varnish, which can be had at any art store.

A. F. S., Charlestown, Mass.—Messrs. Fr. Beck & Co., of Seventh Avenue and Twenty-ninth Street, New York, can supply you with the samples of wall-papers you desire.

A. M. H., Baltimore, Md.—We are sorry we cannot comply with your request, and may add that we hardly think the "Figure of a Scotchman in Highland Costume" especially desirable for wood-carving.

A. F. S. asks: "How can I dispose of embroidery designs?" Submit them to the magazines which use such designs, with stamps enclosed for their return if unavailable.

SOUTH HADLEY FALLS, Mass.—All the information we can afford you is through the columns of the magazine. Such special arrangements as you ask for are not within the province of the magazine to make.

F. B., Memphis, Tenn., wants to know where he can procure Morse's bas-reliefs in papier-mâché, and what they cost? Perhaps some reader can inform him.

T. W. T., Washington, D. C.—The "smoking set" referred to in the December number may be had at M. T. Wynne's, 65 East Thirteenth Street, New York.

W. G. A., Omaha.—Write to Eugene Pearl, 23 Union Square, New York. He will send full particulars about his "Art Verifier."

W. S. C., Montreal.—The Apostles are usually represented with a costume consisting of a tunic with sleeves, and a mantle composed of a square or oblong piece of woollen cloth. The feet are, of course, covered with sandals.

SUBSCRIBER, Conn.—We are afraid that your oil

painting is so badly cracked that it will have to be relined—that is to say, transferred to a new canvas. This is a delicate operation scarcely to be performed successfully without experience.

P. S. P., Minneapolis, Minn.—We know of no good drawing book of animals such as you want, but we have some articles in preparation which will probably meet your requirements. An illustrated article on the horse was given in The Art Amateur for October, 1889, and there will soon be another on the same subject.

A SUBSCRIBER writes: In your last November number in an article on wall hangings, you refer to improved manufacture, in wall papers—especially in varied tones—even "fourteen colors" harmoniously arranged. Who makes these improved designs? Messrs. Fr. Beck & Co., of New York.

ARTIST F. asks where he "can get the instantaneous photographs mentioned on page 85 of the March number of The Art Amateur for 1888, especially those of the human body." These form part of a series issued by Colonel Muybridge. Several applications of the same kind have been made to us and we should be glad if Colonel Muybridge would send his address.

E. L., Philadelphia, inquires how work in pen illustrating is to be got on the magazines by a student fairly proficient? We can do no better than refer this correspondent, and others who desire the like information, to the article on "Pen Drawing," by Professor Ernest Knauff, published last month. We can add nothing to the excellent advice therein given, which embodies practically everything there is to be said on the subject.

H. H., Boston.—Usually two mounts are needed for a fan, as between them the thin continuations of the sticks, previously riveted together at the other end, are enclosed; the ends of the mount being attached to the two stronger and usually more ornamented pieces, which are of the same width as one fold of the fan. The outer circumference of the mount has now to be edged with a binding, which is generally a narrow strip of gold or silver paper pasted on it, and sometimes fringed, as with swan's down.

NEEDLE, Philadelphia.—We think not. It was recently pointed out by Mr. Theodore Child that "the most complete and the most perfect collection of modern French etchings in existence is to be found not in Paris, nor even in France, but in New York in the portfolio of Mr. S. P. Avery, whose collecting nets have been for years spread over Paris, patiently sifting the very best and rarest proofs that the French etchers have produced."

PRIZES TO ARTISTS AND STUDENTS.

No Hallgarten prizes are awarded at the Academy of Design. Only thirty-seven persons were present at the meeting, and, as fifty is the needful number, the prizes go by default. The Norman W. Dodge prize of \$300 for women was won by Miss A. M. Richards, of Newport, R. I., for her "Interlude to Chopin." This young lady was formerly a pupil of the Metropolitan Museum Art Schools. The Clarke prize was awarded to Edmund C. Tarbell, of Boston, for his picture "After the Ball."

The awards at the schools of the National Academy of Design were:

Antique School.—Day Class (Figure).—To Anne B. Holt, the silver Elliott medal; to Gertrude F. Kitchell, the bronze Elliott medal; honorable mention to Harry C. Ireland and Frederick Van D. Hiscok. Day Class (Head).—To M. Peterson, the Elliott bronze medal; honorable mention to Helen Gibson and Katie K. Holland. Night Class (Figure).—To M. Frumkes, the silver Elliott medal; to Mary A. Keenan, the bronze Elliott medal; honorable mention to J. Vic Christl. Night Class (Head).—To Albert H. Adams, the bronze Elliott medal; honorable mention to H. M. Swope and Charles S. Fass.

Life-School (Day Class).—To Frank W. Read, the silver Suydam medal; to Miss E. Voss, the bronze Suydam medal; honorable mention to Miss Gertrude A. Evans and J. L. Edmonds. Night Class.—To Leo Moeller, the silver Suydam medal; to W. E. Jacobs, the bronze Suydam medal; honorable mention to Charles L. Hinton.

Composition Class.—To William F. Kline, \$100 from the Hallgarten School prize fund; to Frank W. Read, \$50 from the Hallgarten School prize fund; honorable mention to Charles L. Hinton and George B. Waldo.

Painting Class.—To Miss Josephine Lockwood, \$40 from the Hallgarten School prize fund; to Miss A. Foster, \$20 from the Hallgarten School prize fund; honorable mention to Frank W. Read and Charles L. Hinton.

The Travelling Scholarship (Provided for the most deserving student).—To William F. Kline \$500 for travel and study abroad. This is the first year that the travelling scholarship award has been given.

The students also took a hand at awarding prizes. They presented a beautiful gilt table with onyx top to Professor Edgar M. Ward, N. A.; a rug and flowers to Professor W. H. Low, N. A., and a vase filled with flowers to Professor Charles Foster.

AT the Metropolitan Museum of Art schools the awards were: The Robert Hoe prize of \$100 to Fred Lyman for a bronze mural tablet; the prize of \$50, offered by Mr. D. O. Mills for the best work in the architectural class, to N. C. Wyeth; the prize in the still-life class to Miss M. J. Ashley for an oil painting of an old violin, and to Charles R. Knight and Arthur D. Meeker, of the class of ornamental design, prizes for oak-leaf friezes. D. Dawes, Miss S. Whitmore, of the introductory class, Misses Dow and Lansing (antique work), W. Hoefer (architecture), E. C. Peckham (illustration), W. G. Scales (sculpture), and Daniel Scannell (wood-carving) also received prizes. Diplomas were awarded to Miss Lydia Low and Miss Lucretia Mott Lord of the life class, and to G. D. Bartholomew and F. Drischler for architecture, and there was a large number of second and third-class diplomas to other pupils.

AT the Cooper Union, Miss Susan E. Ogilvie, of Newark, received a first prize; Miss Helen Fox, of this city, Miss Lora Davis, of Hicksville, L. I., and Miss M'Crea, of Governor's Island, second prizes, consisting of bronze medals; Miss C. L. Horn, of Brooklyn, and Miss Lora Davis, first prizes, consisting of silver medals; Miss Leonore Dusan, of Morristown, N. J., Miss Leirion Johnson, of Burlington, Vt., and Miss E. E. Remer, of this city, received honorable mention.

Miss Helen Michel, of Brooklyn (antique class), took the first prize of \$20 for a statue of Mars, Miss E. B. Clinton, and Miss Banta second prizes, consisting of silver medals. Mr. Carter and Miss Louise Goette received honorable mention. Miss Cornelia Mason and Miss Mary Warner received first prizes for elementary work, and Miss H. L. Takaforo a second prize, a silver medal, and Miss C. C. Critcher a third prize of a bronze medal.

THE HOME JOURNAL is greatly improved by its change of form from its old-fashioned blanket size to one more suited to the journalistic ideas of to-day. In other respects the enterprising editor, Mr. Morris Phillips, keeps up the traditions of its founders of half a century ago, George F. Morris and N. P. Willis, who made it a clean family paper. It is undeniably so today, being wholly free from sensationalism, and having special literary features which are deservedly appreciated.